

THE MIDWEST ARCHITECTS NEWSPAPER 04_05.16.2012

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CONGRESS BRAKES FOR PROGRESS

This spring, two reports in the *New York Times* spotlighted major infrastructure projects in Chicago with national implications: the upgrades and runway expansions at O'Hare airport and the coordinated improvement of Chicago's inter-connected freight and passenger rail network. O'Hare, one of the nation's busiest airports, has seen improved service and vastly reduced delays for business people and tourists (one need only to compare the miserable experience of traveling through New York's JFK or LaGuardia airports, which O'Hare used to rival in terms of delays and missed connections). Chicago has again demonstrated that it can be the City that Works.

The second even more bracing article showcased the array of coordinated regional rail improvements and also crossings and switching upgrades known as the Chicago Regional Environmental and Transportation Efficiency Program (CREATE). Nearly a quarter of all freight traffic passes through Chicagoland, a legacy of the city's economic might in the age of the railroad. For freight companies—as well as for Amtrak—the trip across the city is not an easy one. It can take as long to travel from the west coast as it can to cross Chicago, due to outmoded and uncoordinated systems and infrastructure. Commuter trains, rightly, are given priority over freight where their lines cross at grade, so new grade separated crossings, for example, would eliminate delays and improve economic competitiveness nationwide. Goods and commodities could cross the continent in a third less time, saving energy and boosting growth and exports. CREATE is well underway, with local, state, and federal funding, as well as significant funding from freight rail companies. The report ends on a gloomy, if predictable, note: the project's fate hangs on Congress, which has been unwilling to pass a comprehensive transportation bill.

Architects have become increasingly interested in infrastructure in recent years, an encouraging development after more than a decade of object and spectacle worship. Ideas competitions, and real work—often tied to the Recovery Act—have shown that architects have a vital role to play in planning and designing a more efficient and competitive national landscape. But has this interest translated into public engagement?

Difficult times call for strange bedfellows. The AIA, APA, and ASLA should join with other groups, like the ULI, real estate, homebuilder, road building, transit, and even energy groups to articulate a forceful economic message about the need for balanced infrastructure investment. With hiring beginning to pick up in a variety of private sector areas, architecture, engineering, and construction jobs still lag far behind. Have architects been loud enough about their plight? And have they thought broadly about how to turn things around? Or are architects, and the professional groups that represent them before legislative bodies, waiting for an economic normality that is unlikely to return anytime soon, if ever? **ALAN G. BRAKE**

CINCINNATI PLANS FOR MORE STREETCARS WHILE CONSTRUCTING ITS FIRST ROUTE

Railvolution!

In his seventh State of the City address on April 10, Cincinnati Mayor Mark Mallory talked about the streetcar the city had started building in February, introducing the subject with, "And you all know that I could not let you out of here tonight without talking about the streetcar." Mallory linked the streetcar creation to a strategy to help the city thrive. He also laid out a vision for a much larger rail transit system.

Building the first line took persistence. Hamilton County voters rejected a proposed plan for improved and expanded transit in 2002. Then ballots in 2009 and 2011 tried to block the city from building streetcars. Both failed.

Part of the city's marketing message for the rail network is that the streetcar system will attract new businesses. An economic development study the city commissioned found that property values would be greater and emissions and pollution reduced. The study also found savings in congestion and reductions in crashes when people choose to take a streetcar over their personal automobiles.

The city government is leading the planning and construction of the streetcar system, and Metro, the local transit agency, will operate it. The route will reach from downtown to Over-The-Rhine Historic District, making 18 stops in its roundtrip journey. The construction costs are estimated to be \$99.5 million plus utility relocation. A fare price hasn't been determined.

The April speech brought more specifics: Mallory announced that the city selected CAF USA to design and manufacture the trains and showed renderings of the proposed design. Attractive trains aren't the only outcome of a good transit system. Mobility and connections are key, so Mallory described a second route in Uptown, for which the city is seeking \$1.2 million in federal New Starts funds for a study.

The city's vision doesn't end with light rail. Mallory mentioned using light rail alongside two highways and commuter rail (faster trains covering longer distances) for other corridors. These efforts will require regional cooperation, said Meg Olberding, spokesperson in the city manager's office. "The Ohio-Kentucky-Indiana Regional Council of Governments has long-range planning tools and would pull together our partners, including Hamilton County, Metro, and the state and federal Departments of Transportation."

Though Ohio Governor John Kasich refused federal funds to plan for and construct high-speed rail lines in the state, Mallory will push forward: "I do not believe that we should give up on the idea of high-speed rail in this state." **STEVEN VANCE**

UNVEILED

CHINA WORLD TRADE CENTER TOWER 3B

SOM Chicago is about to break ground on their newest planned tower in the China World Trade Center complex in Beijing. The 918-foot tall, 58 story tower features an innovative canted glass facade, which is both eye catching and high performance. Sections of the facades are three

degrees off vertical giving the curtain wall a subtle pleated pattern, which also helps reduce glare and prevent the city's dirty air from coating the glass. It also diminishes reflection and heat gain, cutting energy loads by an estimated eight percent. The office and hotel tower will have approximately 1.2 million square feet of space built around a reinforced concrete core. The architects are aiming for LEED Gold certification.

The building's distinctive form evokes both subtle pagoda forms as well as plant stalks, according to a statement by SOM design partner Brian Lee. The tower will rise adjacent to the 74 story World Trade Center Three, also by SOM, currently the tallest building in China's capital. **AGB**

Architect: SOM Chicago
Location: Beijing
Client: China World Trade Center Company
Completion: 2016



COURTESY SOM

COVER IMAGE: New York townhouse designed by Steven Harris Architects with interiors by Rees Roberts + Partners. Dining table and chairs from Ceccotti; Optical chandelier by Barovier & Toso; Console by Michael Coffey. Photograph by Scott Francis.

GUILTY SILENCE

Brutalism is hip again! Well not quite, but it's certainly getting a lot of attention thanks to the New York media-architectural complex's focus on **Paul Rudolph's** Orange County Government Center, which recently received a demolition reprieve thanks in large part to scrutiny by the press over budget numbers. Several of the articles on Rudolph also mentioned Chicago's own imperiled concrete masterwork, **Bertrand Goldberg's** Prentice Women's Hospital. Thanks for the mentions, New York media! All the Chicago and national media scrutiny has yet to move things in the right direction though. Chicago, it seems, is still a place where most deals are cut behind closed doors. How about some transparency, **Rahm**!? And maybe a clear position on the issue?!

TRASHING MODERNISM

We live in an age on infotainment, so Eavesdrop is going to take this opportunity to complain about more bad stewardship of modernism, because we can! Washington University, home to a very fine architecture school, is destroying the last remaining modern building on its main campus. Designed by Swiss architect **Weininger Vas**, Eliot Hall was part of a two building composition with a kinetic **Alexander Calder** sculpture placed in between. It was concrete and really cool and it's being demolished in June for collegiate-gothic-pomo-space-frame-atrium mash-up by **Moore Rubell Yudell**. Sigh....

BYE BYE BLAIR!

Pulitzer-prize winning *Tribune* architecture critic **Blair Kamin** had better go hat shopping. He's got another feather for his chapeau! A super prestigious Neiman Fellowship from Harvard! "My aspirations for the fellowship are straightforward: To return to my job refreshed and refocused, so I can provide our readers with the most sophisticated, discerning coverage of architecture—and, in the process, to demonstrate anew why newspapers should cover this inescapable art," Kamin told *Time Out Chicago*. Congratulations Blair. Don't get tempted to stay on the coast. The Midwest needs you!

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COURTESY CASSINA

OUT OF THIN AIR

Designed by Charlotte Perriand and Pierre Jeanneret in 1938 but apparently never built, the Refuge Tonneau was envisioned as a compact and efficient mountain retreat from extreme weather. Almost 75 years later it has been reconstructed for the first time by luxury Italian furniture brand Cassina as part of their exhibition for this year's Salone del Mobile in Milan.

The aluminum dodecahedron structure—inspired by a merry-go-round in Croatia—ingeniously accommodates up to eight dwellers on two levels in its efficient pinewood interior. The lower space includes four single beds, while two double beds are tucked into a mezzanine above. A heater in a central steel support pillar warms the entire space. Using a system of leather straps adapted from train car compartments,

the beds on the lower level can be flipped and turned into tables, while the kitchen area includes a steel washbasin for collecting snow melt. The warm pine interior keeps the bare essential nature of the space from feeling too austere.

Using the original sketches, Cassina re-created the mountain hut with the help of Perriand's daughter and longtime assistant, Pernette Perriand-Barsac. In a world facing increasingly severe weather conditions and frequent natural disasters, the efficiency and dignity of the Refuge Tonneau offers numerous lessons both for designing quick and compact housing and living lightly on the land. It's a reminder of the truly revolutionary thinking of the first generation of modernists, whose buildings and objects continue to star-tle with their originality and relevance. **AGB**



> FROG N SNAIL

3124 North Broadway, Chicago
Tel: 773-661-9166
Designer: Dale Levitski

Former *Top Chef* contestant Dale Levitski approached the design of his new restaurant, Frog N Snail, literally from the ground up. Levitski and his business partner took over the space of a failed all-white Thai food joint in Lakeview, whose design inspiration must have been a first-generation iPod. The space had one redeeming quality, a white terrazzo floor. "It would be a shame to rip it up," Levitski said. The terrazzo and two oval-shaped tray ceilings remain, while much warmer detailing reflect the chef's rich bistro cuisine.

The new interiors seem driven by two things: wood and sound reduction. There's nary a piece of art on the walls as Levitski "wanted the design to be the art, as you'd see three to four different types of wood in each eye shot." This starts with two bars in front, fashioned from reclaimed wood, one a traditional bar and the other a barista and crêpe station. Then onto the tables and booths handmade from hickory, a sliding chalkboard door to hide a service area, and custom cabinets for the wait staff. To quell the sound from vivacious diners, the walls are clad in attractive sound-absorbing cork wall coverings and upholstered acoustic panels hover overhead.

RYAN LAFOLLETTE

artek

"A chair is not just a seat, it is
the key to the whole interior."

Kiki Collection
Ilmari Tapiovaara, 1960



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TWO MAJOR STALLED PROJECTS LURCH TOWARD COMPLETION

Zombies Live!



Two high-profile Chicago eyesores that for four years served as testimonials to the recession's chill on real estate have found new life in recently announced developments. Once destined to be the first Shangri-La Hotel in the United States, the concrete base at 111 West Wacker Drive has stood unfinished since May 2008. The then-named Waterview Tower was originally

designed as a 1,000-foot, 1.3-million-square-foot luxury hotel and condominium building. But without end financing, Teng & Associates abandoned the project.

In 2011, developer Related Midwest revived the stalled project with money from their recovery fund, which focuses on distressed properties. The new plans call for a slightly shorter tower, but at 57

stories the new design should easily fit in among the towers of Wacker Drive's canyon.

"One eleven West Wacker Drive is an incredibly prominent location in Chicago. In fact, the architectural boat tour starts at this location," said Related Midwest president and CEO, Curt Bailey. "We recognize the significance of the location and are designing a building befitting

its importance. It'll be an incredible addition to the Chicago skyline," Bailey told Bloomberg News.

Just half a mile north at 127 West Huron Street, fresh investment has reinvigorated another stalled development, in River North. Oxford Capital Group is expected to fulfill the potential of 16-story Staybridge Suites by completing construction on an upscale hotel sometime next year.

Wrapped in white sheets like a mummy since the money ran out four years ago, the Valerio Dewalt Train-designed high-rise is the first building in Chicago to employ a staggered truss system.

Oxford's reboot is expected to maintain the architecture firm's exte-

Far left: 127 Huron Street with Chicago's first staggered truss system; Left: 111 West Wacker Drive.

rior design, with a modified interior design and program. Instead of an extended-stay hotel, 127 West Huron will be a lifestyle-boutique hotel designed to complement Oxford's upscale Hotel Felix next door.

Though they sometimes arrive with baggage, distressed deals also come at a discount. If the Chicago hotel and rental markets rebound as expected, Related and Oxford could turn yesterday's zombies into relatively safe investments.

Census data shows that even while Chicago's overall population declined markedly over the last decade, the population downtown has ballooned. The Loop saw a 76 percent increase in inhabitants between 2000 and 2010, even while downtown jobs declined by 60,000. Mayor Rahm Emanuel, in a bid to cast off the legacy of Chicago's "lost decade," announced his plan for economic development in February, promising jobs and growth.

Of course, sluggish growth threatens the general economy's recovery, which could undercut the positive momentum seen locally. In resurrecting these downtown developments, Related Midwest and Oxford Capital appear confident that the U.S. economy will continue to heal. **CHRISTOPHER BENTLEY**

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IN DETAIL > CHARLOTTE R. BLOOMBERG CHILDREN'S CENTER

CHICAGO OFFICE,
PERKINS+WILL

The architects from Perkins+Will had already completed the massing studies and master plan for a new hospital at Johns Hopkins University in Baltimore when New York Mayor Michael R. Bloomberg donated \$120 million toward the \$1.1 billion project. But the gift to his alma mater came with a condition: infuse the project with art. And not just "plop art," but art integrated into the architecture. As a result, the curtain wall of the new Charlotte R. Bloomberg Children's Center, named for the mayor's mother, has incorporated shadow-box glass panels in hues derived from Monet's wisteria reflected in the pond at Giverny.

The hospital complex comprises two towers, with the Children's Center behind the one with a

curved facade. An L-shaped tower for adult care is named for Sheikh Zayed bin Sultan Al Nahyan, founder and president of the United Arab Emirates, whose family made an undisclosed donation. A combination of bonds floated by the hospital plus state and federal dollars made up the rest of the funding. The complex is united at street level through a large canopy that provides flow, like an airport terminal with distinct yet visually unified drop-off areas. A public plaza by landscape architecture firm OLIN, the size of a football field, draws visitors into the complex.

Perkins+Will were already toying with the notion of color-laminated glazing. But the facade as artwork came about after art advisor Nancy Rosen recruited

Brooklyn-based artist Spencer Finch, whose glass mosaics in muddy blues are installed at the High Line in New York. Though Finch's media are glass and light, a 20-story, energy-efficient curtain wall fronting 1.6 million square feet was another matter. "Normally, I do exhibitions that are up for a while and then they come down, so the permanence was sort of terrifying," the artist said.

The architects gave the artist a crash course in curtain-wall design, and in turn they visited his studio to understand his approach. Perkins+Will design principal Ralph Johnson said working with an artist differs from working with a color consultant. "There's a body of personal work that an artist brings, whereas a



LEFT: KEITH MILLER; RIGHT: PAUL WARCHOL

Left: The new hospital forms a campus gateway; Right: The frit pattern on the double-pane glass.

colorist is just reacting to the building," he said.

The shadow-box method was chosen partly because the use of an aluminum back panel provided the artist with an opaque surface within the grid as a kind of canvas for color application. The entire palette of Pittsburgh Paints enamels was at Finch's disposal, which he whittled down to 26 colors based in part on the undertones of pond water and highlights of the sky.

The assemblage includes the double-paned glass plus the aluminum back. Of the five surfaces, three were to be painted: the back of the exterior pane, the front of the interior pane, and the aluminum back. Finch designed a frit pattern for the glass resembling water ripples. The frit on the two glass layers casts shadows on the colored aluminum that is set back about 6 inches. The artist created the pattern by hand then scanned it into Adobe Illustrator, where it was refined and then sent to the architects for transfer to AutoCAD.

Glass fabricator Viracon screened the frit pattern in ceramic onto the low-iron glass. The back of the exterior pane got

a downturned ripple in a finish simulating acid etching, while the front of the interior pane took an upright ripple in a simulated sandblast finish. The wet ceramic was bonded to the glass at 1,200 degrees Celsius. A low-e coating went onto the back of the exterior pane, and the entire ensemble was sent off to Minneapolis-based Harmon Incorporated for assembly.

At Harmon, approximately 20,000 panes of glass were framed in aluminum and secured in a bed of silicon to absorb any seismic shock. Typical units were about 7 feet wide and ranged from 16 to 19 feet tall. Each unit holds five to seven pieces of glass.

Normally the factory handles about 100 different units at a time, but for this project the number jumped to 2,000. Coordination was key. "When working with custom silk-screen patterns, it's important to understand how it's going to lay out," said Viracon's Bob Carlson. "You may think that if you didn't have it right, the misplaced pane might blend, but actually they jump out at you really quickly." Quality control coming out of Harmon was tight. Of the 20,000 intricately patterned panes, only about 15 had to be adjusted on-site. The Bloomberg Center opened officially on May 1.

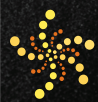
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MONICA PONCE DE LEON TRANSFORMS THE PUBLIC SPACES OF A NEW DOWNTOWN HOTEL



An interior public space often creates interesting opportunities for experimentation. When it's a hotel serving multiple publics those opportunities, and challenges, multiply. In Lower Manhattan, the new Conrad Hotel, replacing the former Embassy Suites and now owned by Goldman Sachs, presented Ann Arbor, Michigan-based architect Monica Ponce de Leon of Monica Ponce de Leon Studio (MPdL) with an impressive but monumental lobby and public space in need of definition. As a right-of-way for the neighborhood of Battery Park City, the space had to remain open and accessible at all times. Thus stairs, leading up to a second-level lobby, became an important part of the equation, as did a grand, multi-story Sol LeWitt painting that hangs in the center of the space.

In order to contain the potential oppressiveness of the 14-story open space while maintaining the clarity of the volume, MPdL worked with Feature Walters to

fabricate fiberglass strands anchored to tension rings and organized in ghostly shapes suspended overhead that fill the space visually without sacrificing the liberating sense of height. Stone paving further the feeling of a plaza, and even the hefty size of the metal handrails belong to the language of public space. Because the space is so tall, "it truly feels public," Ponce de Leon said. "If it were two stories, it would not."

The building's physical engagement with the urban fabric is complex. On entry, visitors only get a glimpse of the Sol LeWitt which is oriented at a diagonal to the front door. Only on climbing the stairs is it gradually revealed as it draws people up to a public landing with furniture in the shape of curvaceous sectional sofas where lobby surfers are already happily ensconced. **MATT SHAW**

Left: An upper-level staircase; **Above:** The public stair from street level; **Below:** Sol LeWitt's installation.

ARTFUL LODGER



MS 114 New York, NY



Artist: Mary Temple, Photo: Etienne Frossard, Commissioned by NYC SCA in collaboration with DCA Percent for Art Program

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magisdesign.com



MIA STACKABLE CHAIRS
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EMU
Defined by its hieroglyphic profile, the aluminum and steel MIA chair now in production by Emu was originally designed for a restaurant at the Nouvel-designed RBC Design Centre in Montpellier, France.
me.emu.it



DALA STOOL AND OTTOMAN
BY STEPHEN BURKS
DEDON
A mesh frame of powder-coated aluminum provides a structural shell, which is interwoven with an eco-friendly synthetic fabric to create a colorful family of outdoor seating.
dedon.de



LUMINOUS TABLE
BY TOKUJIN YOSHIOKA
GLAS ITALIA
Inspired by light's relationship with the material world, Tokujin Yoshioka designed a table completely of clear glass whose sand-blasted legs add an element of contrasting opacity.
glasitalia.com



ROPERO WARDROBE
BY ALEJANDRO VILLAREAL
HIERVE
This glass and oak modular wardrobe or shelving unit displays rather than conceals allowing users to select candy-colored backdrops of drawers and shelving.
hieve.com



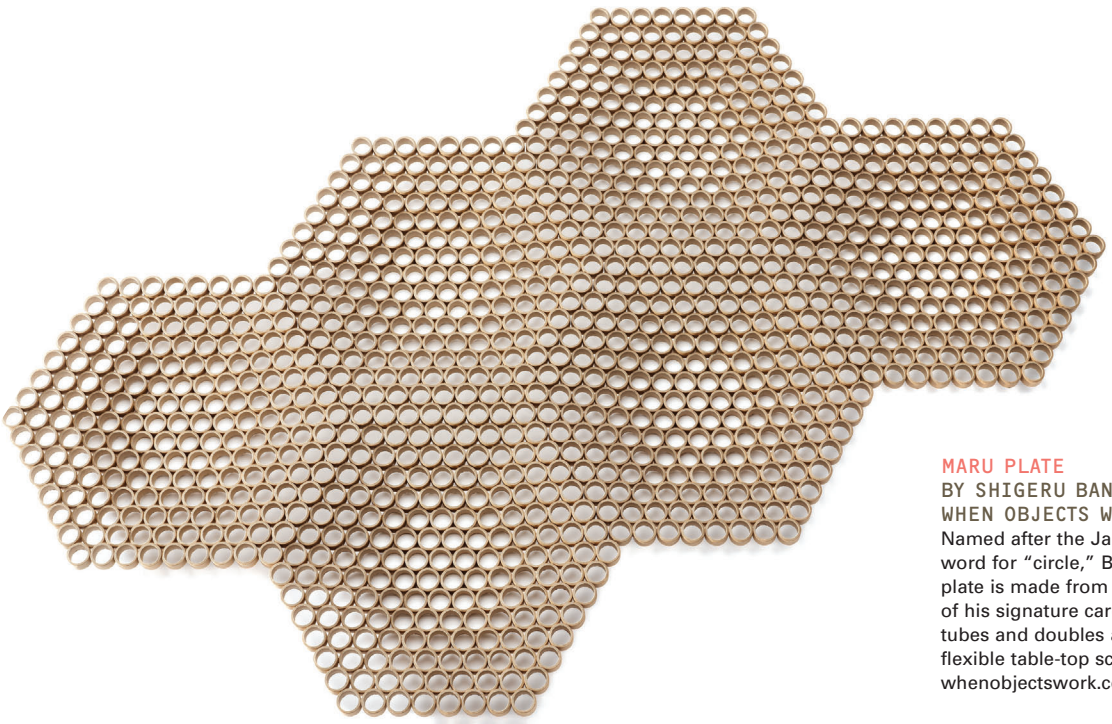
DOODLE SOFA
BY FRONT
MOROSO
The pattern quilted into this leather sofa is based on accumulated doodles the design team sketched during design meetings.
moroso.it

WORK HARD, PLAY HARDER



TOBI-ISHI TABLE
BY BARBER OSGERBY
B&B ITALIA

Inspired by the smooth stones used in Japanese gardens, the burnished finish of this prototype table comes from an applied mineral coating; ultimately the designers envision versions in solid wood and stone.
bebitalia.com



MARU PLATE
BY SHIGERU BAN
WHEN OBJECTS WORK
Named after the Japanese word for "circle," Ban's hot plate is made from slices of his signature cardboard tubes and doubles as a flexible table-top sculpture.
whenobjectswork.com



SUPERHEROES SEATING
BY STUDIO GLIMPT
CAPPELLINI

A multicultural mash-up, this seating series is made from thread rolled around tubing, a technique inspired by Vietnamese craftsmen, then accented with a punchy pattern by Swedish graphic designer Malin Koort.
cappellini.it



DRIFTED STOOL
BY LARS BELLER FJETLAND
KAMI BENCH
BY CLAESSION KOIVISTO RUNE
DISCIPLINE

Discipline, a new design collective based in Italy, is recruiting talent from all over. Norwegian Lars Beller Fjetland created an ash wood stool whose cork seat is naturally water-repellent. Claesson Koivisto Rune developed the bamboo Kami Bench for assembly without hardware.
discipline.eu



SOURCE SODA MAKER
BY YVES BEHAR
SODASTREAM

This redesign of the popular carbonation machine is activated simply by pushing the bottle into place. Featuring an LED user interface and streamlined form, the Source will be available in late 2012.
sodastreamusa.com



IMAGES COURTESY OF RESPECTIVE MANUFACTURERS

The practical and durable meet the whimsical and experimental at this year's international furniture fair in Milan. By Molly Heintz



LIBERATED FROM THE CUBE

AOL WANTED AN
ENERGETIC VIBE FOR ITS
NEW PALO ALTO OFFICES
AND DESIGN FIRM O+A
DELIVERED

As wealthy tech companies continue to descend upon Palo Alto to complete their tech 2.0 makeovers, one of the biggest surprises has been AOL. Despite its purchase of *The Huffington Post* and various new ventures, the old-school (at least by tech world standards) company

still wasn't known for innovation or risk. Perhaps that's why they asked O+A to design an edgy office. The design, points out O+A director of design Denise Cherry, is meant to embody the new mantra of AOL: "transparency, collaboration, creativity, playfulness." It's also designed to rekindle the "the energy of a startup."

Built into an existing office building, the makeover uses unfinished materials, exposed ceilings, and concrete floors to suggest a rough-around-the-edges feeling, contrasted with simple, white walls and punctuated with a high-energy palette of colorful carpeting, modern furniture,

sculptural neon lighting, and bright custom graphics.

"We wanted to play with this idea of stripping back the building to its basics as a parallel to the focus of AOL's new culture," said Cherry. Thus, sanded-down and sealed Oriented Strand Board, typically a construction-grade material, lends walls and benches a finished but still raw finish.

Spaces are casually organized to reflect the current philosophy that "an idea can happen anywhere," said Cherry. The open plan is dotted by groupings of loud furniture and fiberglass-clad "pods" to allow

intense congregation or alone time; a "town hall," a large, bright space that is the core of the office, makes room for larger groups. More traditional conference rooms are also available for those few times when workers need to have an old-fashioned meeting.

SAM LUBELL

Above: Lobby lights "Mod" pendants from Lite Control; Workstations by Inscape with Herman Miller seating; Lounge seating by Blu Dot, Coalesse, Haworth, and De La Espada; Conference tables by Mash Studios. **Below:** Custom conference pods with acoustics by Auralux.





CLEAN CUT



SO-IL DESIGNS A MINIMALIST OFFICE AERIE IN NEW YORK

A plane of light, translucent scrims, and monumental desks define the ethereal new offices for media-production company LOGAN. It's a space where the work is the focus and all clutter and distraction have been stripped away.

"We wanted to avoid doing the standard loft renovation," said Ilias Papageorgiou, an associate principal at SO-IL, the architects for the project. Most of the employees of this film and video company work on a contract basis, so the office serves as a touchdown space for a variety of collaborators. "The space can accommodate people as the company expands and contracts," he said.

The ceiling is a backlit,

stretched PVC membrane that creates an even light throughout. "It's nearly shadowless," he said. Two custom tables extend the length of the two side-by-side spaces. A clear glass wall divides the space to create a conference room and semiprivate offices. Nylon scrims cocoon the entire space, including the windows, to varying degrees of opacity when viewed at different angles. The ghost-like outline of the windows and old pipes are faintly visible through the scrim. "We wanted to show traces of the old building," he said.

A series of soundproof rooms arranged in an L shape frame the space. The rooms are lined with custom pleated-felt walls, prefabricated by Toronto-based FELT Studio. While informality reigns at most media companies, SO-IL makes the case that serenity boosts productivity.

ALAN G. BRAKE

Above and inset: Nylon scrims by Gerrits; stretched PVC ceiling by Newmat; custom Corian work surface with LG Hausys electronics;
Below: Custom walls by FELT Studio.



EASY OPULENCE



SCOTT FRANCIS

A TOWNHOUSE IN GREENWICH VILLAGE PROVIDES A FAMILY WITH A REFUGE OF ELEGANT CALM

Architect Steven Harris of Steven Harris Architects and interior designer and painter Lucien Rees Roberts of Reese Roberts + Partners figure that they have together worked on some 60 townhouses in New York, but the 1840s charmer on Bank Street was the first one to need a complete facelift. The bricks on the facade were loose enough to remove by hand. Once they rebuilt the front, reusing the original bricks and

adding a fifth floor with replicas, they blasted off the rear garden facade to create a two-story glass wall framed in industrial steel sash, being careful to maintain the same shape and proportion of the window panes of the front. "It can be so distracting when you look through an historic front and see a starkly modern structure at back," said Harris.

The balancing act between past and present, historic and modern guided all aspects of the renovation and interior design in an approach the architect described as "modernized traditional or domesticated modern." That meant detailing the interiors with baseboards, moldings, and casing around the doors—familiar prewar details—all slightly streamlined or abstracted. Even the fireplace that fits in seamlessly is actually based on a 1940s French



Facing page: Sofa by Christian Liaigre for Holly Hunt; Club chairs from A. Rudin; Floor lamp by David Weeks from Ralph Pucci; Vintage Knoll swivel chair from Wyeth; Fine sisal grasscloth wallpaper from Stark. **Left, below:** Kitchen Tay wood cabinets custom-designed from Tabu; Fittings by Dornbracht; Custom-designed walnut island counter; Miro stools by Riva 1920; Pendant light by Artemide; Dining table and chairs by Riva 1920. **This page:** Bean desk and Marlowe chair by Ceccotti; Arm chairs by Poltrona Frau; Brera bookcase by Riva 1920; Ceiling light by Serge Mouille from Gueridon.



Above: Como bed and chest by Riva 1920; Chandelier by Marcel Wanders from Flos; Fine sisal grasscloth wallpaper from Stark; Custom-designed carpet from V'Soske. **Below:** Bathroom walls of silver travertine; Countertop in Gaudi marble; Fittings by Dornbracht.

original amped up in drawings by Rees Roberts and digitally carved from limestone. Only the master bath, an amenity that would not have existed in the original, is fully modern with silver travertine walls, meticulously detailed doors with flat casings and a reveal, and sleek X-shaped fixtures by Duravit.

The furnishings are a combination of custom-designed, showroom originals, vintage modern, and pieces that the homeowners collected on their travels. The owners are Chinese-Australian and, according to Rees Roberts, brought to the project “a refined sensibility about texture and color that was impressively subtle.”

A nearly monochromatic palette hovering around beige, ivory, and wood tones holds it all together, as do the extra-long planks of fumed oak boards for the floors throughout. Wall treatments of Sisal Grasscloth from Stark in the

living room and master bedroom, and silk fabric from Zimmer + Rohde in the dining room add the texture that keeps it from being too quiet. “Clients often ask us if we should add pieces here and there,” said Rees Roberts, “but we encourage them not to have more than they need. Space is the luxury.”

While chandeliers—a contemporary Murano with pink optical globes, a 1940s classic by Serge Mouille, and a shrouded Flos by Dutch wunderkind Marcel Wanders—and a smattering of modern antiques (notably a Michael Coffey console in the foyer), introduce a degree of sculptural drama, the overall aesthetic is intentionally cool and collected. The years of experience with urban townhouses in the city have led the architect and designer to one absolute understanding: “For anyone living in New York, serenity is an ambition,” said Harris. **JULIE V. IOVINE**



SCOTT FRANCIS



BRIGHT SPOTS

THE TREND IN LIGHTING IS IN CRAFTED TECHNOLOGY WITH AN EMPHASIS IN SUSTAINABLE SMARTS. BY JENNIFER K. GORSCHÉ

1 **SILVERBACK**
KIBISI AND
LOUIS POULSEN

Founded in Copenhagen by Lars Larsen, Bjarke Ingels Group, and Jens Martin Skibsted, KiBiSi has teamed up with Louis Poulsen Lighting to launch Silverback, a minimal silver fixture with a white diffuser. An LED version will be launched in fall 2012.

louispoulsen.com

2 **MANTA RHEI**
SE'LUX

Light fixture manufacturer Se'lux and media installation design firm Art + Com have released a new collaboration called Manta Rhei. The kinetic light sculpture is made with paper-thin OLED modules and in future iterations will be scalable to clients' needs.

selux.us

3 **PLASS**
FOSCARINI

Plass—the name combines “plastic” and “glass”—is inspired by traditional Murano glassmaking techniques but instead uses rotational molded transparent polycarbonate to achieve a radius and curve that could not be produced with glass.

foscarini.com

4 **EYES E4 PENDANT**
SENSES

Slated for release in fall 2012, the Eyes collection from Senses has been remade with handcrafted glass shades and will include a new pendant version. Each of the cube's six touch-sensitive sides can be switched on and off.

spirit-of-senses.ch

5 **POTENCE PIVOTANTE**
NEMO

The result of a rediscovery project with Charlotte Perriand's daughter, Nemo put the Potence Pivotante lamp into industrial production last year and is now extending the range with double-length.

nemo.cassina.it

6 **PIANI TABLE LAMP**
FLOS

Available in black, white, red, and green, the Piani table lamp by the French Bouroullec brothers seems a throwback to the library lighting of yore, but with an LED light source and a catch-all base for small items, the piece is thoroughly modern.

flosusa.com

7 **CSYS LED TASK LIGHT**
JAKE DYSON

Industrial designer Jake Dyson has introduced his CSYS LED Task Light, which uses heat pipe technology to divert heat from LEDs. The lower temperature increases the light's lifetime, allowing more than 160,000 hours of continual use.

jakedyson.com

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SIEMATIC

Last month, SieMatic's BeauxArts.02 kitchen collection made its New England debut at the company's Back Bay showroom in Boston, just a few months after its first U.S. introduction in New York. To create the second interpretation of the BeauxArts line, the company continued its successful partnership with Chicago-based designer Mick Di Giulio. The redefined design includes lighter, more linear components and proportions in addition to new finishes and modern elements, like steel- and glass-fronted cabinets.

"The BeauxArts.02 provides our designers with new freedom," said Walter Banta, marketing manager of SieMatic Möbelwerke USA. "The new elements can be combined to create both transitional and contemporary kitchen designs."

Integration with the company's S2 designs is one of the unique benefits of BeauxArts.02 (also shown on page 19).

"A variety of finishes and style elements come together to create a truly unique kitchen," said Banta, who added that while white kitchens are still very popular, new color introductions including Sterling Gray and Lotus White tie in with contemporary palettes as well.

Looking to the future, SieMatic remains focused on design leadership by integrating the kitchen with other living areas in the home. That's the idea behind the company's other recent introduction, FloatingSpaces shelving. "We have offered shelving systems in the past, but the FloatingSpaces panel and shelving system allows architects and designers

to seamlessly blend kitchen and living spaces, creating more options than ever before."

Available in a full range of finishes, the line includes flexible wall configurations and functional elements available in many lengths and materials to further integrate living space into the kitchen. Though Banta won't give anything away, he hinted that the company plans to release more designs in this vein at the company's annual in-house products exhibition, HausFair, in September.

JENNIFER K. GORSCHÉ

SieMatic BeauxArts.02

the latest interpretation



Designed with Mick De Giulio, BeauxArts.02 is everything you want in a kitchen and everything you'd expect from a SieMatic original. See more online and at your nearest SieMatic showroom.



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SieMatic



This summer, the New York showroom of GD Cucine will launch Seta, the Italian company's latest modern kitchen design. Designed with understated details and new storage options, the system offers a clean backdrop for a range of interior styles. Flat doors can be fitted with a variety of hardware profiles, such as a new slim, recessed pull attached to the top or bottom of drawers and cabinets. The line also includes new drawer hardware from German manufacturer Blum, an integrated LED lighting system for cabinet interiors and exteriors, and new storage fittings for trays and cookware.

"People want a more natural finish," said Simone Biscontin, GD Cucine's design director. To meet the demand, Seta presents a range of new door finishes including a rough-hewn oak called seggettato, which can be combined with new laminate finishes that replicate stone and with smooth lacquers available in 19 colors.

Another of the company's 2012 introductions comes from a recent partnership with their Italian neighbor, tile maker Cottoveneto. "We are collaborating with them to create kitchen door fronts covered with micro-mosaic tiles made from stone," said Biscontin. "It is customizable for the client. If they come in with a drawing we can replicate it."

Outside the kitchen, GD Cucine is also bringing one of their bathroom designs to the United States for the first time. The inaugural Fontane series designed by Enzo Berti, and part of the Dogi collection, brings wood finishes into the bathroom. Ash and oak are used not only for cabinets and shelving but even for bath and shower enclosures thanks to a special heat-treating process that renders the wood waterproof and stain proof. "It's a nice transition between a contemporary line and the more traditional," said Biscontin. "We see a lot of people asking for this." **JKG**

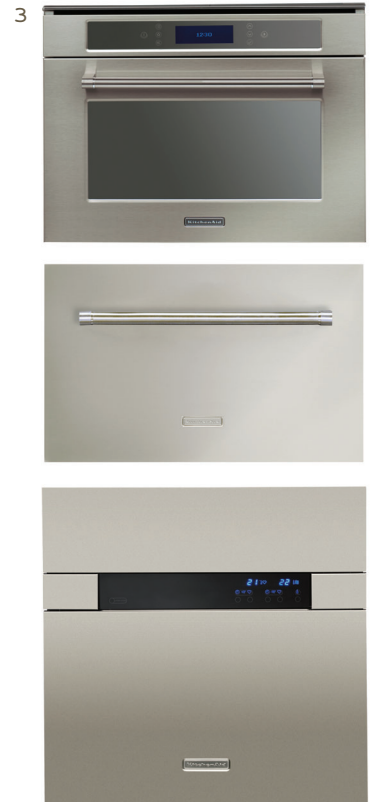
GD CUCINE



GD CUCINE

TECH TERRIFIC

A new generation of
appliances designed to
satisfy any home chef.
By Jennifer K. Gorsche



1 W
LA CORNUE

Designed by French architect Jean-Michel Wilmotte, La Cornue's W line features a cabinet-like oven and matching three-drawer sideboard along with an induction table with matching remote-controlled hood in tempered gray glass and lacquered metal.

lacornueusa.com

2 ELITE TRIO
REFRIGERATOR
KENMORE

Kenmore's new 31-cubic-foot refrigerator has the most storage space of all the company's models, efficiently organizing space with an extra Grab-N-Go door compartment accessible from the exterior without opening both doors.

kenmore.com

3 SOUS VIDE SYSTEM
KITCHENAID
CHEF TOUCH

KitchenAid's Chef Touch sous vide cooking system seeks to bring professional low-temperature cooking technology to the residential market with a three-part system that includes a steam oven, shock freezer, and vacuum machine.

kitchenaid.com

4 BUILT-IN
SPEED OVEN
SMEG

Smeg's new speed oven is a 30-inch-wide mini oven that can cook meals 10 to 15 times faster than a traditional oven in a fraction of the space. The oven features ten cooking modes including convection, broil, and microwave settings.

smegusa.com

5 FREEDOM
INDUCTION
COOKTOP
THERMADOR

Thermador's new Freedom Induction Cooktop has a 6½-inch color touchscreen display that recognizes the size and shape of pots up to 21 by 13 inches and adjusts the cooktop accordingly while also controlling power settings and cooking times.

hermador.com

6 MONSOON DCBL
ZEPHYR

Ventilation hood manufacturer Zephyr has introduced a new full-size, one-piece liner insert hood that can duct vertically and horizontally. The system also features new Bloom LED lights, LCD controls, and DCBL noise suppression technology.

zephyronline.com

7 LCD REFRIGERATOR
SAMSUNG

Samsung's new LCD refrigerator features an 8-inch Wi-Fi enabled LCD screen with kitchen-specific apps that allow the user to upload and share photos, monitor Google calendars, check weather, and access recipes from Epicurious.

samsung.com



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| **ArchiOffice**

MAY

WEDNESDAY 16
LECTURES
Brandon Clifford
KSA LeFevre Fellow
5:30 p.m.
Knowlton School of Architecture
Ohio State University
275 West Woodruff Ave.
Columbus, OH
knowlton.osu.edu

Andy Byers:
Design for Film & TV
7:00 p.m.
Film/Video Theater
Wexner Center for the Arts
Ohio State University
1871 North High St.
Columbus, OH
wexarts.org

THURSDAY 17
LECTURES
Larry Shure:
Typography of Courtyard Apartments—Rogers Park 1907–1933
12:15 p.m.
Landmarks Illinois
Chicago Cultural Center
Claudia Cassidy Theater
77 East Randolph St., Chicago
landmarks.org

Steven Henry Madoff:
What Space Means
4:00 p.m.
Film and Video Theater
Wexner Center for the Arts
1871 High St., Columbus, OH
wexarts.org

Timo Rissanen:
Planet Indy—
Zero-Waste is Sexy
7:00 p.m.
The Toby
Indianapolis Museum of Art
4000 Michigan Rd.
Indianapolis, IN
imamuseum.org

TOUR
Learning to Look Tour
6:30 p.m.
Columbus Museum of Art
480 East Broad St.
Columbus, OH
columbusmuseum.org

EVENT
Twin Cities
Pecha Kucha Event
7:00 p.m.
Construction History Society of America
Nolte Hall, Room 140
University of Minnesota
315 Pillsbury Dr. SE
Minneapolis, MN
constructionhistory.society.org

FRIDAY 18
LECTURE
Peter Hatch:
Thomas Jefferson's Revolutionary Garden
11:30 a.m.
The Arts Club of Chicago
201 East Ontario St., Chicago
artsclubchicago.org

EXHIBITION OPENING
Spring Exhibitions
Opening Celebrations
Wexner Center for the Arts
Ohio State University
1871 North High Street
Columbus, OH
wexarts.org

FILM
Islamic Art: Mirror of the Invisible World
(Robert H. Gardner, 2011), 90 min.
7:00 p.m.
The Toby
Indianapolis Museum of Art
4000 Michigan Rd.
Indianapolis, IN
imamuseum.org

SATURDAY 19
LECTURES
Gallery Talk:
Modern Wing Highlights
Griffin Court
Art Institute of Chicago
111 South Michigan Ave.
Chicago
artic.edu

Art and Design as Companions
1:00 p.m.
Indianapolis Museum of Art
4000 Michigan Rd.
Indianapolis, IN
imamuseum.org

EXHIBITION OPENING
Alina Szapocznikow
Sculpture Undone, 1955–1972
Wexner Center Galleries
Wexner Center for the Arts
Ohio State University
1871 North High St.
Columbus, OH
wexarts.org

WITH THE KIDS
Homestead Express
10:00 a.m.
Children's Zoo
1222 South 27th St.
Lincoln, NE
lincolnzoo.org

SUNDAY 20
TOUR
Fluxus and the Essential Questions of Life
2:00 p.m.
University of Michigan Museum of Art
525 South State St.
Ann Arbor, MI
umma.umich.edu

TUESDAY 22
Brady Roberts
Gallery Talk: Currents 35—Tara Donovan
1:30 p.m.
Milwaukee Art Museum
700 North Art Museum Dr.
Milwaukee
mam.org

WEDNESDAY 23
LECTURES
John Rennie Short
5:30 p.m.
Knowlton School of Architecture
Ohio State University
275 West Woodruff Ave.
Columbus OH
knowlton.osu.edu

Matthew S. Witkovsky
Jindrich Heisler:
Surrealism under Pressure
11:30 a.m.
The Arts Club of Chicago
201 East Ontario St.
Chicago
artsclubchicago.org

THURSDAY 24
LECTURE
University of Chicago—
The Grey City Transformed
Tod Williams, Billie Tsien, Ann Beha, et al.
6:30 p.m.
Rubloff Auditorium
The Art Institute of Chicago
111 South Michigan Ave.
Chicago
artic.edu

TUESDAY 29
LECTURE
Incorporating Reclaimed Building Materials for People, Profit and Planet
6:00 p.m.
Chicago Center for Green Technology
445 North Sacramento Blvd.
Chicago
chicagogreentech.org

THURSDAY 31
LECTURES
The Great Buddhist Temples of Korea
12:00 p.m.
Price Auditorium
Art Institute of Chicago
111 South Michigan Ave.
Chicago
artic.edu

Alan Hess
Modernism is For Everyone
6:00 p.m.
The Toby
Indianapolis Museum of Art
4000 Michigan Rd.
Indianapolis, IN
imamuseum.org

JUNE

FRIDAY 1
SYMPOSIUM
Transport Chicago Conference
William Millar, Tilly Chang, Paris Tyler, et al.
8:00 a.m.
American Dental Association Building
211 East Chicago Ave.
Chicago
transportchicago.org

SATURDAY 2
EVENT
Back to the Future: A Mid-Century Modern Home Tour
1:00 p.m.
Second Presbyterian Church,
7700 North Meridian St.
Indianapolis, IN
indianalandmarks.org

FILM
Grand Paris:
The President & the Architect
(Bregtje van der Haak, 2009), 50 min.
1:00 p.m.
Atkins Auditorium
The Nelson-Atkins Museum of Art
4525 Oak St.
Kansas City, MO
nelson-atkins.org

SUNDAY 3
EVENT
Studio Sunday
1:00 p.m.
Cincinnati Art Museum
953 Eden Park Dr.
Cincinnati, OH
cincinnatiartmuseum.org

TUESDAY 5
EXHIBITION OPENING
DAAPworks2012
5:00 p.m.
College of Design, Architecture, Art, and Planning
University of Cincinnati
5470 Aronoff Center
Cincinnati, OH
daap.uc.edu

WEDNESDAY 6
LECTURE
Marlon Blackwell
Figures and Edges
Indianapolis Museum of Art
4000 Michigan Rd.
Indianapolis, IN
imamuseum.org

THURSDAY 7
LECTURE
Rethinking Typologies: Architecture and Design from the Permanent Collection
2:00 p.m.
Griffin Court
Art Institute of Chicago
111 South Michigan Ave.
Chicago
artic.edu

FRIDAY 8
FILM
The City Dark
(Ian Cheney, 2011), 83 min.
7:00 p.m.
Lecture Hall
Cleveland Museum of Art
11150 East Blvd.
Cleveland, OH
clevelandart.org

SATURDAY 9
EXHIBITION OPENING
Modern Gothic: The Etchings of John Taylor Arms
Cleveland Museum of Art
11150 East Blvd.
Cleveland, OH
clevelandart.org

SUNDAY 10
EVENT
A Walk Through Time Annual Interior Tour of the Mansions of Historic Prairie Avenue
1:00 p.m.
Glessner House Museum
800 South Prairie Ave.
Chicago
glessnerhouse.org

WEDNESDAY 13
LECTURE
Judith Turner
In Conversation with Celeste Brusati
6:00 p.m.
A. Alfred Taubman Gallery I
University of Michigan Museum of Art
525 South State St.
Ann Arbor, MI
umma.umich.edu

THURSDAY 14
LECTURE
Annamaria Petrioli Tofani: Capturing the Sublime—Italian Drawings of the Renaissance and Baroque
6:00 p.m.
Fullerton Hall
Art Institute of Chicago
111 South Michigan Ave.
Chicago
artic.edu



JUDITH TURNER

JUDITH TURNER: THE FLATNESS OF AMBIGUITY
University of Michigan Museum of Art
525 South State Street
Ann Arbor, MI
Opening June 14

Judith Turner's photographs are the subject of the University of Michigan-Museum of Art's new exhibition *The Flatness of Ambiguity*. Turner's work captures architecture through an intense editing process where architecture is reinterpreted through unusual views. Operating from severe angles, the photographs capture the buildings in black-and-white compositions that play with the ambiguity of light, shadow, and tonality. Cropping them to further pull the buildings from their context, Turner abstracts the built landscape, transposing buildings into often unrecognizable flat artworks. Turner's highly abstract signature style heightens the aesthetic character of her subject matter and reveals visual relationships that are not apparent when experiencing the building in traditional ways, in person or in photographs. This exhibition consists of approximately forty works, which span Turner's three-decade-long career.



COURTESY GRAHAM FOUNDATION

ZAK KYES WORKING WITH...
Graham Foundation
4 West Burton Place
Chicago
Through September 22

The first American solo exhibition of Swiss-American graphic designer Zak Kyes, founder of the design studio Zak Group and art director of London's Architectural Association, will be on view at the Graham Foundation. Representing a wide array of his work, the show will feature projects arranged and presented not as a chronological body of work, but as collaborations with architects, artists, writers, curators, editors, and graphic designers. These working relationships highlight the impact of graphic design on its related fields, but also show how it is simultaneously shaped by those disciplines. By focusing on the intimate intellectual, formal, and business links of the collaborations, from conceptual to pragmatic, urgent to abiding, and ephemeral to long lasting, the exhibition focuses on the creative potential of collaboration to transform our understanding of graphic design, art, and architecture.



Although it's a presentation of the Art Institute's department of Architecture and Design, *The Outdoor Office* is much more a conceptual art installation than a design exhibit.

Anyone who has ever worked in an office on a warm, sunny day has fantasized about moving his or her desk outdoors. *The Outdoor Office* represents architect and designer Jonathan Olivares' investigation into the idea that, as our mobile devices free us from the constraints of traditional workplaces, we are drawn to alternative spaces

that make productive activities feasible outdoors. While the show doesn't do much to convince us that the idea of an outdoor office is anything but preposterous, it's definitely thought provoking.

Substantively, the installation is fairly minimal. On one wall of the Art Institute's Gallery 286—which is really more of a circulation artery than a proper gallery—hang three larger-than-life-sized and heavily manipulated photographs displaying concepts of outdoor office spaces. On the opposite wall are a

VERY CASUAL FRIDAYS

The Outdoor Office: Jonathan Olivares Design Research
The Art Institute of Chicago
111 South Michigan Avenue
Through July 15

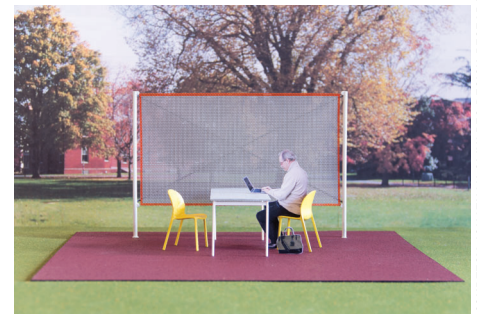
series of much smaller photographs, each showing two pages of an open photo album depicting archival photographic images of business-like activities taking place outside: open-air classrooms, a 1968 mobile office idea designed by Hans Hollein, Monty Python's John Cleese at his news announcer's desk, a Milton Glaser photograph for an Olivetti magazine ad in which a typewriter has been placed, surrealistically, on the beach along with a tiger.

The photo-album motif suggests the sort of documentation an artist would have to produce to justify a grant—perhaps like the one that the Graham Foundation for Advanced Studies in the Fine Arts gave Olivares to support this endeavor. It all fits together, because this is anything but a straightforward show of real-world design solutions; it's an intellectual discourse, presented graphically.

As a mostly hypothetical exercise, the show provides an interesting complement to *Fashioning the Object*, the design department's concurrent show of clothes that are, by and

large, resolutely unwearable, although they are very cleverly displayed and interpreted. Both shows are probably more “art” than they are “design,” which might displease some purists. They are nevertheless clear indications of the department's commitment under Zoë Ryan, its recently appointed director, to exploring uncharted territory and embracing new approaches to both disciplines.

CHICAGO-BASED WRITER PHILIP BERGER IS A FREQUENT CONTRIBUTOR TO AN.



COURTESY JONATHAN OLIVARES DESIGN RESEARCH

ONLY CONNECT

The City as Campus: Urbanism and Higher Education in Chicago
Sharon Haar, University of Minnesota Press, \$82.50; \$27.50pb

It is the right time to read architect and historian Sharon Haar's book on the rich, fraught relationship of universities and the cities they live in. We are in one of the great eras of university expansion. Whether it is the new Yale in Singapore, New York University in its own backyard, or the burgeoning institutions in China, the university is as close to the heart of our current cultural and economic aspirations as it has ever been and the buildings are there to prove it. As financial analysts put it about the economy, a correction is possible—the ranks of dissatisfied, underemployed university graduates are legion across continents. Yet short of a new, harsher recession, the build program will go on, the better for select universities to stand out in a crowded field.

And that crowded field is urban, because whether they still have a big green lawn or not, the majority of new and expanding campuses are in cities, and to Haar, it is time to demonstrate that the “urban campus” is a rich opportunity, not the poor relation of the bucolic tradition of colleges in the country. She sees value in this—believing that the university and the city have the capacity to be profoundly and productively connected, but that while the physical form matters, it has to be understood as a larger history of place. Today's debates on the future

of campuses in American cities—take New York University (NYU) in Greenwich Village, for example, where community opposition has been bitter—are informed by history, yet they often lack a framework for understanding the full complexity of what cities and universities have to offer each other. How much does it matter if a campus is “porous” or not? How can we align the priorities of the university—research, teaching, and service, in that order—with the values of a city? These questions have a history, and we'd do well not to repeat it.

Haar grounds her work in the close study of her subtitle, “Urbanism and Higher Education in Chicago,” but also frames it in terms of larger American patterns. An architect by training, she analyzes the evolution of a very specific site, the University of Illinois at Chicago (UIC), a paradigmatic 1960s urban campus (first built as the University of Illinois at Chicago Circle Campus). She reviews both the evolution of the formal character of that design by Skidmore, Owings & Merrill's (SOM) Walter Netsch, who came to the commission fresh off his triumph at the United States Air Force Academy, and the tense backstory of the release of the original master plan and the political protests that ensued. Her core research begins with the program and form of the turn-of-the-century

Hull-House Social Settlement, most of which was knocked down or relocated to make way for the new university. She then moves on to the recent era when SOM's distinctive skywalks and rooftop forum, were, in their turn, demolished as outmoded relics.

Her deep “section” of the campus' blocks, super and normal, is a compelling approach to uncovering the complexities of how we occupy cities, in which one generation has college-educated women living side by side with an impoverished immigrant community in Hull-House as an exercise in urban reform and social work. Two generations later a new generation aims squarely at providing another idealistic, if imperfect, reform, by expanding university education to a broad swath of the city's population.

Haar includes a welcome review of thinking about campus design, from Paul Venable Turner's estimable *Campus: An American Planning Tradition* (1987) to Thomas Bender's inspiring notion of a dynamic give-and-take between university and city (in the same vein as his enthusiasm for the public intellectual as described in *New York Intellect* [1988]). Haar's thesis is that the urban campus should not model itself as an enclave, but should be “imbricated” with the city, with forms and programs overlapping. Beyond UIC, she draws attention to the range of new campus types in Chicago, from downtown's compact and vertical “Loop U” of recycled office buildings and new construction to OMA's elevated-train-line-wrapping McCormick Tribune Campus Center (2003) at Illinois Institute of Technology.

In writing about Chicago as a living museum of university design, the

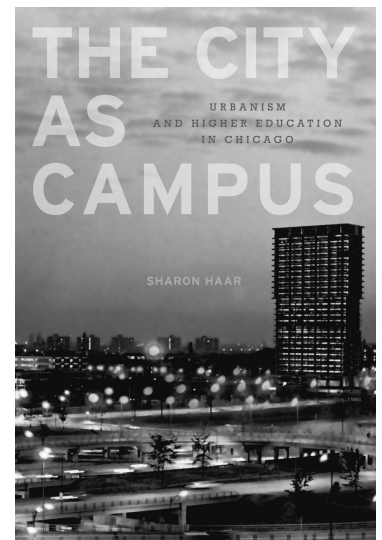
burden of the task Haar has set for herself is sometimes evident. You can't, she argues, fully understand Chicago's campuses unless you understand, for example, how Chicago's universities developed the very concept and practice of urban ecology. Haar is not just writing about campuses, but about the whole way that universities engage the city. She writes, “Higher education is not in the United States, commonly understood as an urban spatial practice.” She aims to change that understanding, through her own approach to theory and fieldwork, and it is not a task for the meek of purpose.

Neither is building a new urban campus. Most city administrations actively support university expansion, seeing it as critical to their municipality's prestige and competitiveness. Neighbors, however, often protest, finding little common purpose with the institution in their midst in terms of scale and activities, programmatic differences detailed by Jane Jacobs with a vision still potent 50 years after it was articulated. Campuses are also, in some communities, challenging due to a fundamental socioeconomic asymmetry. University education is vastly more democratic than before, but it is not universal.

There are opportunities for a common mission, however, and Haar's volume contributes mightily to our knowledge of what has been and might be. She ends the book with a chapter on the implications of the largely still unbuilt proposals by Harvard, Columbia, and NYU. While she holds off on directly critiquing those proposals (quoting adamant critics such as Columbia's Mark C. Taylor instead), she proposes unequivocally

that “this is the moment to reconceive the campus not as a discrete community set apart from others but as an urbanity capable of engaging both new forms of cities and city living brought about in physical and virtual space.” But, she avers, this is a case for what should be, not necessarily what will be. In looking at urban campuses in the United States and abroad, it is clear that universities, and the administration, staff, faculty, and student body that occupy them, are still powerfully drawn to the symbolism of the enclave, and to the formation of the “discrete community” that goes with it. It is time for further research, and no doubt Haar is already on it. For the future of the campus, knowledge is a two-way street. Don't expect it to be an easy drive.

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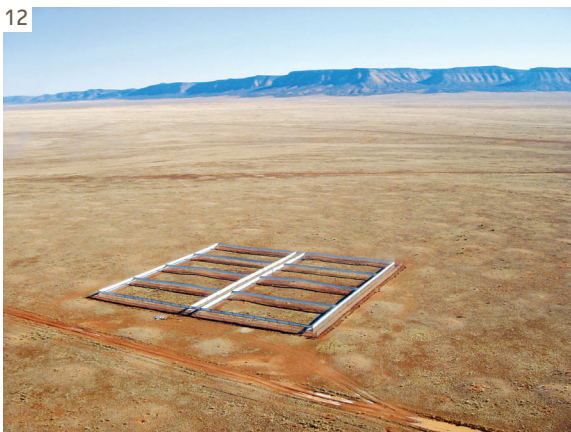
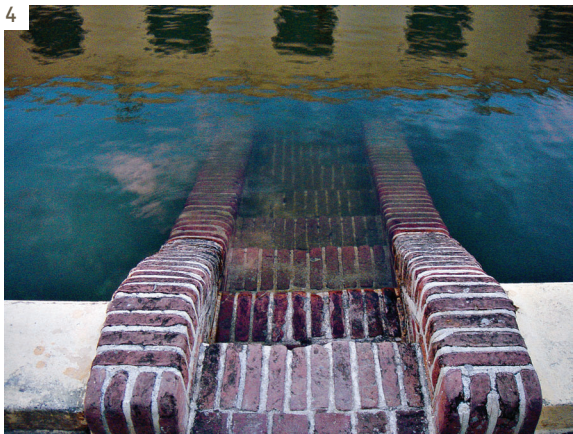
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JOHN PAWSON

At first, Luis Barragán's words, "Don't look at what I do. See what I saw," might seem like an odd call to arms for an architect whose work is famously empty of things. But not on second thought. In fact, Barragán's may be the only words needed to guide a voyeuristic look at some 260 photographs that British minimalist architect John Pawson has snapped over the past ten years for his own edification.

A Visual Inventory (Phaidon) opens an illuminating chink into the thought processes and aesthetic revelations of an architect who has mistakenly been tagged a believer in less-is-all. Images such as a tapering streak of light alongside an extruded wall sculpture by Donald Judd, two partially constructed bridges on a highway viewed from an airplane flying over North Carolina, or the fuchsia petals of

a red camellia fallen on the granite steps of a Marcel Breuer villa on Lake Maggiore abundantly testify to a sensibility that is ever alert and constantly charged by visual stimuli. These pictures give minimalism a new name: lush. The book is organized in carefully selected pairs on facing spreads, allowing images to talk to each other and trigger sharper perceptions: gray concentric rings from rain drops plopping

in a puddle on stone at a Japanese teahouse near Antwerp makes even more startling the image on the opposite page, also gray circles as if printed on a dusty floor, but actually a circular irrigation field some 2,600 feet in diameter seen from an airplane over the Rockies in winter. Pawson's avowed "scattergun approach"—always at the ready with a digital Canon S100, he is never afraid to use it—

catalogs what appears to be a career of constant travel and fantastic access to architectural and cultural lodestones and exotic realms. Each image is accompanied with a straightforward, disarmingly chatty account of what he saw and why he snapped. Traveling through the pages of *A Visual Inventory* is both eye- and mind-opening.

JULIE V. IOVINE

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